



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE JOURNAL OF AMERICAN FOLK-LORE.

VOL. XV. — APRIL-JUNE, 1902. — No. LVII.

THE TASTOANES.

IN the late summer of 1894 we learned that a popular drama was celebrated, in the open air, each year at Mesquitan, a suburb of Guadalajara, on July 25th — St. James's Day. The fact that some of the players were masked, that many Aztec words were in the dialogue, and that the name of the drama was itself Aztec, aroused our interest, and in 1895 we were on hand, ready to witness *The Tastoanes*. To our surprise we found that the performance had been prohibited by the authorities on account of some disturbance in connection with its rendition the year before. We may not here detail our efforts to secure a special permit from the government,¹ suffice it to say a license was issued and we saw the little play, although the preparations were hastily made. At the same time we secured: —

(a) A copy of Alberto Santoscoy's "La Fiesta de los Tastoanes, Estudio etnografico-historico," so far as we know the only literature on the subject.

(b) A detailed account of the drama, written for us by the local priest at Mesquitan, under the *nom de plume* of Cesáreo Tello Haro. This gentleman has taken part in the drama and is familiar with the words which are spoken in it.

(c) A blank book in which one of the Indian players had written the parts taken by himself in the play. These are almost word for word as given in Haro's manuscript. In addition this book contains two passages, written in another hand, which are not found in Haro's version; and, also, a badly made vocabulary of Aztec words occurring in the drama.

In discussing the Tastoanes we shall make free use of these sources of information.

Let us first get a clear idea of the play as rendered. We may briefly present the three available descriptions, — Santoscoy's, our own, and Haro's. The name of the play is a corruption of the Aztec word *tlatoani* = the masters. Santoscoy states that the performance

¹ See "How we saw the Tastoanes," *The Outlook*, January 18, 1896.

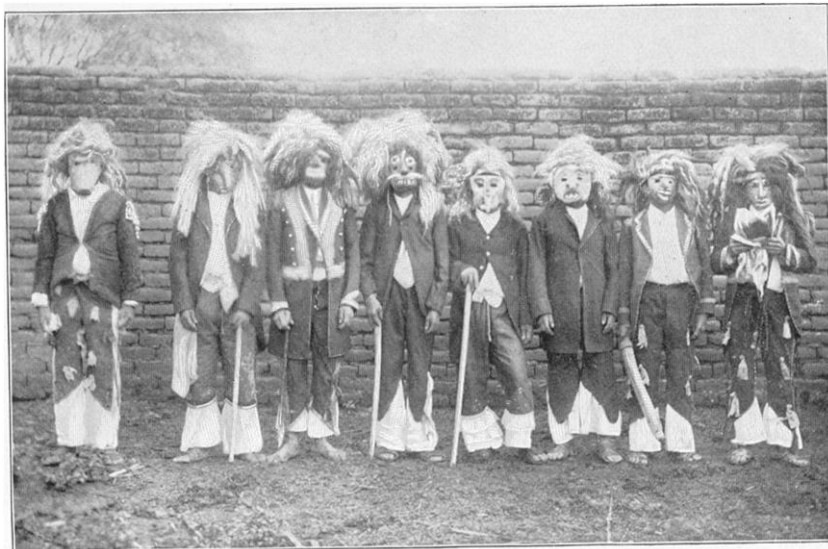
begins at sunrise, when two bands of players go noisily about the streets dancing. Each dancer grasps a wooden sword in his right hand and bears a leathern shield upon the left arm or carries a wooden tablet in his left hand. From time to time they beat with their swords upon these shields or tablets, and give vent to a yell or a burst of savage laughter. They wear masks, which represent grotesque human faces or the heads of animals, — ass, pig, cat, wolf, fowl, or dog: great wigs composed of rope or of cows' tails hang from these down upon the back and shoulders. Five of these masked dancers bear special names — Barabás, Anás, Satanás, Averrugo, Chabelico. These masked dancers are all *tastoanes*. One of them is their *sargento* (sergeant), and is distinguished by his yellow buttons and a meshed veil before his eyes. He leads in the morning performances. At intervals he marks a straight line upon the ground with his sword, strikes his shield or tablet with the weapon, and cries out some unintelligible phrase. Through the whole day the players may visit drinking places and help themselves, without cost, to drink and food. During the morning Santiago (Saint James) also goes about the town. Should he and the *tastoanes* meet blows are interchanged.

In the afternoon, the three kings and the queen appear. They are distinctively dressed and masked. They are the three kings whose visit to Jesus is celebrated by the church on January 6. Having formed a procession, these royal personages and the *tastoanes* march to the open space where the play is to take place. As soon as they have arrived orders are issued to measure the ground: this is done with cords. After the work is completed Santiago appears, mounted upon a white horse. He is attacked by the *tastoanes*. There are never less than twenty of these, yet, for a long time, the saint successfully resists their assault. He is finally captured, bound, and dragged before the kings for trial. With burlesquing grimaces and contortions, a scribe writes the record of the proceedings in a great book, lying open upon his knees. The sentence is death. This the *tastoanes* inflict; a stream of blood gushes forth from the saint's breast; the church bell tolls, and the crowd disperses.

May we copy our own description from an earlier number of this Journal:¹—

"First the men put up 'the throne.' This was a curious structure made of poles and posts; ropes were used to tie the timbers together, and not a nail appeared. When finished, four uprights planted in the ground supported a series of cross horizontal poles, serving as

¹ "Popular Celebrations in Mexico," *Journal of American Folk-Lore*, 1896, pp. 164, 165.



GROUP OF TASTOANES



THE KINGS AND QUEEN

a wide ladder leading up to a rude seat at top. This, composed of three poles lashed side by side, was roomy enough for six or seven persons to sit upon at one time. The throne finished, dressing began. The dramatis personæ comprised Santiago, or St. James, three kings, one queen, two Moors, two captains, and eight tastoanes. Santiago was not masked; dressed in jacket and knee-trousers of pink and purple satin, he wore a broad-brimmed cavalier's hat with a plume of white feathers on his head, white stockings on his shapely legs, and a pair of cast-off gaiters on his feet. The three kings are an outgrowth of the *magi*, and are supposed to represent three types of mankind, — the white, the negro, and the Mexican. They were masked with reference to this idea, and were dressed in tawdry finery. The queen was a nondescript. The part was taken by the tallest man in the company; in quite regal fashion she loomed high up above the kings. Dressed in a black and blue silk gown, she wore a mask absolutely expressionless. The Moors and captains were gayly dressed. The former had great black turbans with brilliant plumes rising straight into the air; the latter had little red satin caps; both wore black veils hanging down over the face and behind the head. But it was among the tastoanes that dress reached its most curious development. Their scarlet trousers reached downward to the knees, and were slit up the leg on the outer side; their jackets were cast-off black coats, gaudy with gilt braid and brass buttons. Over their faces they wore curious masks of leather strangely painted; these masks represented deformed, almost animal-like, faces, with enormously developed noses, great swelled lower lips, warty and knobby cheeks and foreheads. From these masks, streaming back over the heads and hanging down the backs, hung great wigs made of cow-tails fastened together. These tastoanes were funny-looking fellows, and through the whole play acted the part of clowns. As a prelude to the performance, St. James rode up and down, brandishing his sword of steel and fighting with the tastoanes, who were armed with blades of wood. When the play really began, Santiago disappeared for a time from the scene. Producing an ancient record, the kings read to the tastoanes a description of certain lands. They listened attentively to the reading, emphasizing and punctuating it with remarks of their own. One of the tastoanes was used as a table, the record being spread out upon his bent back. A stick of wood was used as a pointer in the reading, and as a pen for signing the document after it was read. Each of the royal personages signed the document, and then sanded it with a pinch of earth. In the writing and sanding more or less coarse joking took place. This reading and signing was repeated in each corner and in the middle of the field. The whole crowd then pro-

ceeded to mount the throne, royalty taking the upper bench and the clowns the lower steps. After considerable discussion, one of these last went off as a champion to seek adventure. Him St. James met on foot, and sadly whipped with switches, sending him home moaning and wailing. His royal patrons received him with kindly sympathy; they and their court listened to his tale of woe, and gold was given him as a panacea for his sufferings. The whole company was thrown into a panic by his report. At length, however, one was found who volunteered to go forth to combat. He went forth with funny bombast and much self-glorying. This time, when St. James appeared with his switches, he was caught in a tight embrace and held while his switch-tops were broken off. These were then carried back by the champion in triumph. His greeting was a genuine ovation. It was plain, however, that every one of the doughty knights now felt himself equal to the task of meeting the stranger champion. One, volunteering, set out with much show, but was caught, terribly beaten, and sent home in disgrace. The company now appeared to feel that the case was a serious one; all together they sallied forth. St. James was captured and dragged to the throne; ordered before the kings, he was brought up to the top of the rickety structure. There he was asked his antecedents, his quality, and his faith. Buf-feted and abused by the bystanders, he tried to escape, but was overcome, dragged down, and killed,—his throat being cut with a sword. His corpse was flayed like that of a beast, his limbs were broken at the joints, the body was dragged away and left exposed. The victors, all gathered upon the throne, gave way to unbridled and uproarious joy. Suddenly the Saint came to life. With sword of steel he rushed upon the merry roisterers: panic-stricken, the pagans dropped from their seats; challenged to combat, one after another of these went against him. Now, mounted on his horse, the Saint was victorious in every encounter. Knight after knight, reduced, became Santiago's vassal. In time, only the kings and queen were left. To their disrelish, they were compelled to fight. And first the white king advanced and was conquered. One after another the representatives of pagan royalty were conquered and Christianity triumphed."

We shall present Haro's account even more fully, because in it we have the words, spoken by the players, given in full. He describes the dress as far more elegant and costly than that which is used to-day, and it is little likely that such rich costume was ever employed. He says:—

Preparations begin the preceding day at the house of the leader. Early on the morning of the 25th all meet there. The music consists of the drum and the shrill *chirimiya*, and begins at sunrise. The participants breakfast together and then dress for the perform-



THE CAPTAINS



THE MOORS

ance. The *tastoanes* wear buskins bordered with gold thread, short trousers of velvet or satin with side stripes of gold or silver cord, satin vests, broadcloth greatcoats, and elegant silk sashes which terminate in tassels of gilt thread. Upon their heads they bear face masks, plastered and gaudily painted, with wigs consisting of a mass of cows' tails well cleaned. They carry wooden sabres. The players now dance through the streets. Going to the little plaza at the side of the church they form in military order with their leader, Barrabás, — *tlatoan* of the *tlatoani*, master of the masters, — at their head. Next to him follow the three kings; then Anás (Satanás), Caías, Aberruco, and Chambeluquillo; lastly, about forty, who are not dignified with special names. After saluting the four corners of the plaza, they indulge in meaningless play. Thus the whole morning passes. After dinner, preparation is made for the serious celebration. Ox-carts convey the players through the chief streets of the pueblo to the place of action. The oxen drawing these carts have their horns gilded, their foreheads surmounted with silver crowns, and their bodies adorned with bright ribbons. Barrabás, the kings, and the specially named *tastoanes* all ride together in one cart. In the plaza a scaffold throne has been erected for the prominent actors. Arrived at the spot, the *tastoanes* form in line and dance. Each bears a great leathern bag upon his shoulders, supposed to contain his clothing; each carries a green reed with streaming ribbons and tufts of Indian silk near the tip. They salute the four cardinal points (or winds) and then take position in the open space. Barrabás calls Chambeluco, who is shortest of all. When Chambeluco has placed himself in front of the important personages Barrabás opens a great book, and, having placed it upon the little fellow's head, reads in a loud voice:—

“Habíamos haber *Istololos* al Castillo. Barrabas habíamos haber, *tempanta* cuilolo, *Tlatuan totastoca* y *motastoca*, y *Tlatuan* y presidente Satanás, y todo el personaje, *yaunilleguate* el centro. Con la letra O, desde *nica* hasta *nepa* (esto lo decía apuntando los vientos). Viento sur, No. 10 de cordeles, de numero *sempuui* 20, *tenanguitololo totastoca* y *motastoca*. *Cualle amo cualle*, para que pueda qui mochase el cargo con los *Istololos* de *teguate*. Pues ya Anías para *campa jocoyotes*.”¹

At these words, all moved their heads in token of approval. They then betook themselves to the southwest corner of the land which they are measuring. Barrabás calls out one who is called *tempanta cuilolo*, who now serves as a reading desk. The leader then says:—

“No. 2 del Sur. Letras guías. *Ascaquema*, *hinilleguate* la *hismolota* del *amostli*, destinaros todos los negocios y de *hiniyeguate*, la *hismolota* del

¹ For the discussion of these speeches, see farther on in this article.

viento sur á Poniente; de letras B y le trabajo Y R . . desde *nica* hasta *nepa*, 25 cordeles y de *nepa* *aunpuai amelauca*; *haunpuai*, *unpuaye* y un *matlati*, No. 20, *cualle o amo cualle quitoa*. *Amelauca*, *amostli*, remataros enteramente *atenco*, al viento Oriente."

With this he closed the book, and all, gesturing approbation with their heads, as before, journeyed to the southeast corner, with a great huzza and much animated conversation over the matter. At their head now marched three persons, Barrabás and the two Moors. These were distinctively dressed and carried upon their left arms shields of leather, upon which they struck their swords from time to time. All, even the kings themselves, obey these. At this point the tender care, lavished by the queen upon a doll carried in her arms is notable. Arrived at the northeast corner, the following words are said in the usual manner:—

"Letras del No. 3 Oriente. Barrabas para Anias *Inilleguate* la *his molota* del Viento Oriente, *motastoca* y *totastoca*, para que puedes *ynilleguate*, *hamostli* para que puedes si ni buenas cuentas *michimacas* y *teguate*, el Sur á letra B. y No. *sempuai* 20, y de *nica* á *nepa*. Viento Oriente No. de cordeles y letras O. Y. N. y un *matlati sempuai* 30, *cuali quitoa*, *cualle o amo cualle cuali* por eso en *teguate* pues *onis neme tepanostica*."

This done they turn to do the same in the other corner. The words are:—

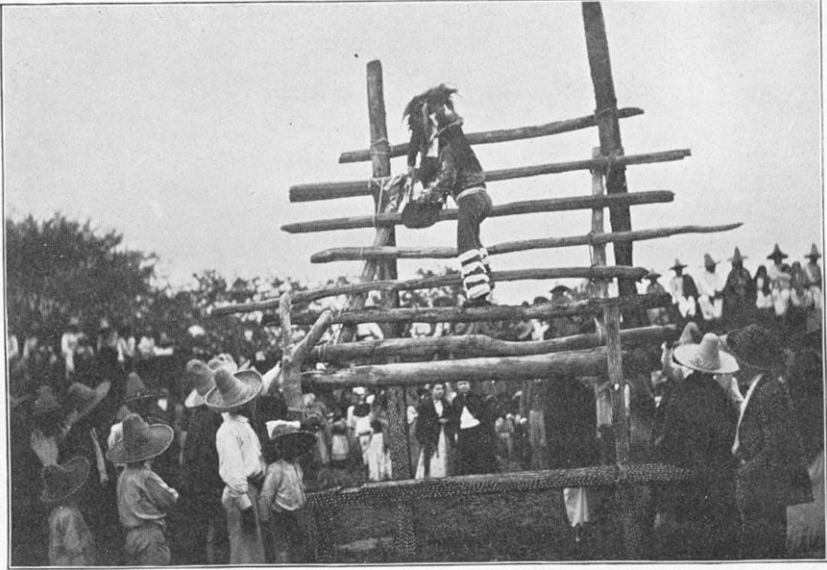
"Norte, numero 4. Barrabas numero de cordeles del viento Norte á Viento Poniente, No. 40 *unpuaye tenanquilolo*, con las letras H. I. G. letras de cordeles No. 20 y 25 para *melauca* los *jocoyotes*. *Cualle amo cualle, cualle mochintin*: por eso en *tegua*, todas las confianzas, amo qui en *neguate*."

All show joy as before. They now return to the starting-point, thus making a full circuit of the land, and Barrabás reads:—

"Barrabás Poniente No. 5 de cordeles. Hemos haber, *inilleguate* la *ismolota* del Viento Poniente, *tastuan totastoca* y *omotastoca*, y *omosuamotatoca motastoca*, y de todo el personaje, pero *inilleguate* el Poniente la letra P. de cordeles No. 14, a Viento Sur. *Cualle amo cualle, cualle mochintin, jocoyote*. *Amunca planeto omijicaliste*."

They now return to the centre, and thence to the throne or castillo. Here settlement is made for their labors. Barrabás first speaks:—

"Bárrabas, centro y llamoqui descargaros la confianza de *amostli*, y *gual-lamostli* y *tepete* y *tepetosca* en *teguate*, y *iniguete* desde *ce*, *ome*, *lleí*, *inagui* y *chicuase*. *Macuili nitequi te, niqui*. *Panostica mochintin*, llamoqui que descargaros; lloanquise con *istololos* desde el Sur al Centro, y del Centro al Castillo. Pues lla determinaros para que puedes, el premio merecido de *naguatica* los reales, para la *piscolota*, O amo *pilsamo piltonte Omosomo pil-qualloca*."



THE THRONE, OR CASTLE



GROUP ON THE THRONE

The Spanish king then says : —

“ Habíamos haber, *Tlatuan* Barrabás, á la presencia de Rey y Presidente Satanás, por eso amo qui descargaros las confianzas en *tegua* y por eso amo qui bien registrado el Castillo, de Centro á tierra, amo qui bien afianzado con hilo pita, *asacamecac* y *atoto mochi*; pero *amonca planeto* ni *amunca istalcatine*, porque sino tener buena noticia de *tegua* o *quitase techonteco*; pero si buena noticia entonces *Tlatuan* Barrabás, tener el premio mericido de *nautica*, los reales para empeñar la musica de *Tegua*. Lla Anias para campa Barrabás.”

Barrabás, having received this order, proceeds to inspect the poles of which the throne or castillo is composed; he then mounts the throne and seats himself, paying no attention to the king's order. This behavior creates the greatest excitement and anger on the part of the rest, and finally, terrified by their abuse, he descends and gives the reason desired, as follows : —

“ Habíamos haber Rey y Presidente Satanás, amo qui bien registrado el Castillo de centro á tierra, amo qui bien afianzado con hilo pita *asacamecac* y *atotomochi* por eso amo qui *Tlatuan* Barrabás, *amunca planeto* ni *amunca istololca tine*, por eso amo qui bien mericido el premio de *nagumatica* los Reales *asca sa nasca*.”

The king replies : —

“ Habíamos haber, el premio mericido por *Tlatuan* Barrabás, — *ce, ome, yei, inaquí, macuile, chicuase, chicome, chicuey, chiconali*, é uno *matlati*.”

Barrabás receives his remuneration with much satisfaction and retires. The Indian king then calls Anás, and gives him the same orders which the Spanish king had given Barrabás. Anás performs the order, makes his report and receives his remuneration. The third king now calls Aberruco, gives him the same order, and, on its fulfilment, pays him. All now mount the throne. When they are comfortably seated the Spanish king orders Barrabás to seek Santiago, who has all this time been in hiding : —

“ *Tlatuan* Barrabás á la presencia de *saca* Real Magestad : amo que descargaros en *tegua*, las confianzas, por eso amo qui *mochase* el cargo con los *istololos*, por qui amo, qui potrereros de señora, un adalanpado *quitoa* ya *oquise cuagua* lin su *chite* ya *aquise tepete* y *tepetosco*, ya ojo de allí, desde *nica*, hasta *nepa* y desde *nepa* hasta *melauca*; por eso amo qui ha una lanceta *pepitona*, para tu *sosoyopestli*, Dios y *coscoqui*, y por eso amo qui se tachia miedo, ó qui tase *te chonteco*, é *ismo* lo nia *motanco*, *ine* demonio, y ni buena razon *quitoa* haber el premio mericido, para la *mopil*, sa *mopilsonte* y *mosomopiltontlillo*, y *omosomopilguayoca*. Pues ya Anias para campa.”

Thus commanded he descends and seeks Santiago. Returning, he reports that he cannot find the saint, who must have hidden in the crowd. Another is sent to seek the saint, and then a third.

The last reports meeting Santiago, and shows a bit of green mesquite branch with which he claims to have belabored him. At this point Santiago appears mounted upon his white horse; the saddle on which he rides is richly embossed, and the saddle-blanket is of black satin. The horse wears a flesh-colored collar, finely decorated and hung with tinkling bells. The bridle is elaborately ornamented. The saint himself wears embroidered trousers, a black vest with silver spangles, and stout boots with handsome spurs; across his breast hangs a sash embroidered with gold braid and ending in tassels of gold cord; his hat is of fine white wool, and from it rise handsome peacock feathers. At a sign given by the Spanish king all the *tastoanes* descend, surround Santiago, and drag him before the royal personages for trial. This is severe, and during its progress the saint is buffeted and abused. Condemned, he is executed and buried. Coming to life he gives demonstration of his power.

Such, then, is the popular drama of the *tastoanes*. Curiously, it is not the commemorative celebration of some event in which the natives were victorious actors, but of one in which they were defeated and humiliated. This, however, is not the unique case of that sort: the *Danza de la Conquista*, which is popular throughout the Zapotec and Mixe area, where Indian blood and Indian speech still maintain themselves as they do not in Mesquitan, is an hilarious celebration of Spanish and Christian victories. There can be little doubt that the *tastoanes* drama took form under the early Spanish influence. It is an example of the way in which the Indian passion for dances and festivals was turned to the advantage of the new religion.

Señor Santoscoy makes an historical study of the drama. He holds that it commemorates some one or more of the recorded miraculous apparitions of Santiago. The saint has truly been kept busy in such apparitions. In Spain itself he turned the tide of battle against the Moors at Clavijo. During the Conquest of Mexico he several times helped the Spanish forces. In the Jaliscan district, wherein Guadalajara is located, he appeared thrice. The occasions were: —

- (a) The battle at Tetlan.
- (b) The attack upon Guadalajara.
- (c) The siege of Mixton.

On the first of these occasions Santiago traversed the sky upon his white horse, and put the terrified Indians to flight; on the second, he assaulted the besieging natives, driving them to seek refuge in the deserted houses of the Spaniards;¹ on the third, he revealed

¹ "Duró la batalla tres horas, y murieron más de quince mil indios, y de los nuestros no faltó más que uno, que fué Orosco, y así que llegó y se recogió el campo

to the Spaniards, who were besieging Mixton, the secret entrance leading to the summit of the fortress, guided them through it, and then led them against the unfortunate Indians. Santoscoy believes the drama to be based upon the first and second of these events. He cites the old historians of the region, Tello, de la Vega, and Mota Padilla, who agree in attributing the origin of the drama to one or other of these events.

Mota Padilla wrote in 1742, and gives an interesting though brief account of the performance as then observed :¹—

“An Indian is placed within a framework of canes, representing a white horse, which is adjusted to his waist. Bearing the standard of Santiago, — a flag suspended from a staff surmounted by a cross, — with a gilded wooden sword in his hand, to the sound of fife and drum, he pretends to battle against other Indians, who are dressed in the manner of the ancient heathen and armed with round shields and *macanas* (which are like swords). On meeting him who represents Santiago they fall to the ground and again rise, repeating the contest with spirit and cleverness, until, finally, they yield.”

The drama of the tastoanes dates, no doubt, from near the time of the Conquest, and contains interesting elements of aboriginal life. Most of the dancers represent Indians and are supposed to be dressed in ancient Indian dress. This is, of course, not true, but the masking and the character of the masks themselves are abori-

todos se fueron por la ciudad á ver sus casas, y halleron en ellas gran suma de indios escondidos en los hornos y aposentos; y preguntándoles que á qué se habían quedado, dijeron que de miedo, porque cuando quemaron la iglesia salió de en medio de ella un hombre con un caballo blanco, con una capa colorada y una cruz en la mano izquierda, y en los pechos otra cruz, y con una espada desenvainada en la mano derecha echando fuego, y que llevaba consigo mucha gente de peléa, y que cuando salieron los españoles del fuerte á pelear á caballo, vieron que aquel hombre con su gente andaba entre ellos peleando y los quemaban cegaban, y que con este temor se escondieron en aquellas casas, y no pudiendo salir ni ir atrás ni adelante por el temor que les tenían, y que muchos quedaron como paralíticos y otros mudos. Este milagro representan cada año los indios en los pueblos de la Galicia.” Tello, *Hist. Nueva Galicia*, cap. xxxi.

¹ “Luego comenzó á divulgarse la aparición de Santiago entre españoles é indios, y dieronle gracias al santo con el fervor correspondiente al crédito que cada uno dió á la aparición . . . y siendo así que los españoles, fueron los favorecidos con los indios, los que desde entonces hasta hoy celebran sin interrupción la memoria, conservando la tradición de esta victoria que parece nuestra, y los indios tienen por suya. Inhiérese un indio en un caballo blanco formado de caña, que sujeta en la cintura, y armado con la encomienda de Santiago en una banderilla pendiente de una asta cuyo remate es una cruz, con una espada en la mano, de madera dorada, al son de pífanos y atabales, finge batallar con otros indios vestidos á usanza de los gentiles antiguos; armados con sus chimales (que son al modo de rodela) y macanas (que son como espadas) y al acometerles el figurado Santiago, caen al suelo y ruelven á levantarse, repitiendo la escaramuza con donaires y celebridad, hasta que se le rinden.” *Mota Padilla*, cap. vi.

ginal. The morning dancing resembles old war dances; the round leathern shields and the wooden swords are ancient types; the drawing of lines upon the ground with the sword, beyond which the enemy may not advance, and the striking of the shields and wooden tablets with the sword, are described as customary procedure, in hostile meetings, by old writers. The salutation of the four cardinal points, or winds, is unquestionably aboriginal. The introduction of Aztec words points to a time when the Aztec was at least commonly understood, if not universally spoken.

This leads us to some observations regarding the dialogue. As it stands it is truly incomprehensible, both Spanish and Aztec being corrupted. We have copied it literally, even to glaring errors in grammar and inconsistencies in spelling; e. g., *Habiamos haber= habiamos á ver*. The passages once had meaning, and they were even grandiloquent and elegant in form. Santoscoy calls their present form jargon. That they really have become jargon to the players, thoroughly meaningless jargon, is shown by the fact that what were originally stage directions have become incorporated into the speeches and are repeated with astonishing stupidity as part of them. Yet these meaningless passages are repeated with much force and enthusiasm as if they were perfectly understood and of vital importance. We have made no attempt to translate them, but their general sense can be made out from the descriptive context. We have made a list of such words in the passages as *seem* to be Aztec, and give meanings so far as we can guess at them.¹

The *Tastoanes* is performed at several other suburbs or towns near Guadalajara. At Huentitlan it takes place upon St. James's Day; at San Andres on September 8th.

San Pedro, a suburb of Guadalajara, is the seat of an interesting native industry of modelling clay into figures. These range from the crudest and meanest grotesques to figures, the beauty and minutely detailed accuracy of which are startling. These local artists have long made crude figures of the *tastoanes*, which have been sold at trifling prices. Such were far commoner, formerly, than now. In 1889 Señor Santoscoy, under commission from the State government, arranged for the careful modelling of a series of figures of the actors in the *Tastoanes*, for exhibition at the Paris Exhibition. These figures are over-refined, but on the whole well represent the players, — kings, Santiago on his white horse, the musicians, and the *tastoanes* in their quaint masks. They are remarkable bits of work. It is probable that these dainty works in clay, fragile and delicate as they are, will long outlast the play itself.

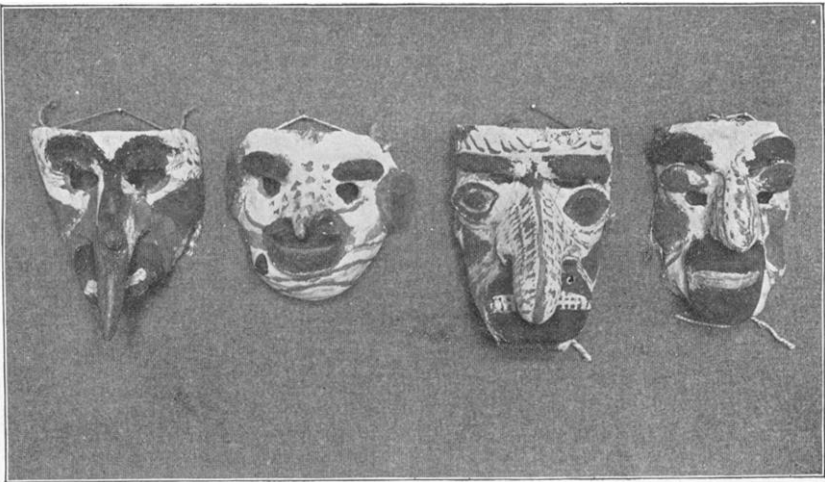
Frederick Starr.

CHICAGO, ILL.

¹ These words are in italics in the passages.



FIGURES REPRESENTING TASTOANES



GROUP OF MASKS

LIST OF WORDS, PROBABLY AZTEC, FOUND IN THE PLAY OF
THE TASOTANES.

amelauca (melaua : to speak out).	motastoca.
amo : no.	mosomopiltontlitlo.
amunca.	naguatica ? nagualica (necuilhuia : to bargain).
amostli = hamostli : book.	nagui : four ?
asacamecac.	nepa : here, there.
asca (axca : mine).	nia.
asca quema (mine, yes).	nica : here.
asca sanasca (mine, ?).	niqui (nequi : to desire something).
atenco.	nite : to beg or demand.
atoto ? atotomochi ?	ome : two.
aunilleguate.	omejicaliste (ome : two ; xicalli : gourd cup ?).
coscoqui.	omosomo ? omoso ?
cuagua.	omosomopiguayoca.
cuali ? cuali quitoa.	onisneme.
cualle : good.	oquise (oquichtl : male).
cuilolo (cuilola : to write or paint something).	panostlica = panostica.
ce : one.	pepitona ?
chicome : seven.	pilqualloca.
chiconali : nine.	piltonte (amo piltontl) : child.
chicuase : six.	pilsamo.
chicuey : eight.	piscolota.
chite.	planeto ?
deatle.	quite.
guallamostli.	quitoa (cuilola : to write or paint something).
hamostli : book.	sa mopil sonte.
haunpuai.	saca.
hin : he, they, the, which.	sempuai : twenty.
hiniyeguate = hinlleguate = inilleguate	sosoltepestli.
= y ni lleguate = enneguate = iniguate	ta.
= ineguate.	tase.
hismolota.	techonteco = te chonteco (totzontecon = head).
ine (inne : but).	tegua : you.
ismolo.	teguate : thou.
ismosuomo ?	tempan.
istololos = istolos ? (ixtololotli = eye).	tempanta cuilolo.
istolcatine = istlolcatine ?	tenanqui.
jocoyotes = jocollotes.	tenanquitolo.
lin.	tepanostica (los trabaj dos).
llel : three.	tepete : mountain.
lloanquise (llo an quise).	tepetoca = tepetosca = tepetosc.
macuile : five.	tochia.
matlati : ten.	tlatuan = tastuan : lord, master.
michimacas.	totastoca.
mochase.	unpuaye.
mochintin : all.	
mopil.	
moqui (llamo qui ?) (mochi : all).	
motanco.	